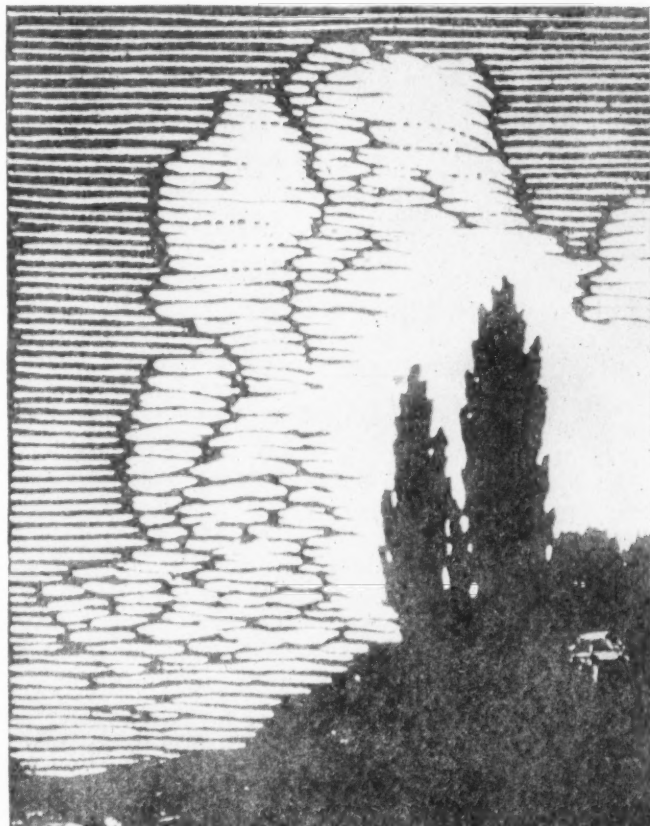


# DESIGN

Vol. XXIX, No. 2

SYRACUSE, NEW YORK

June, 1927



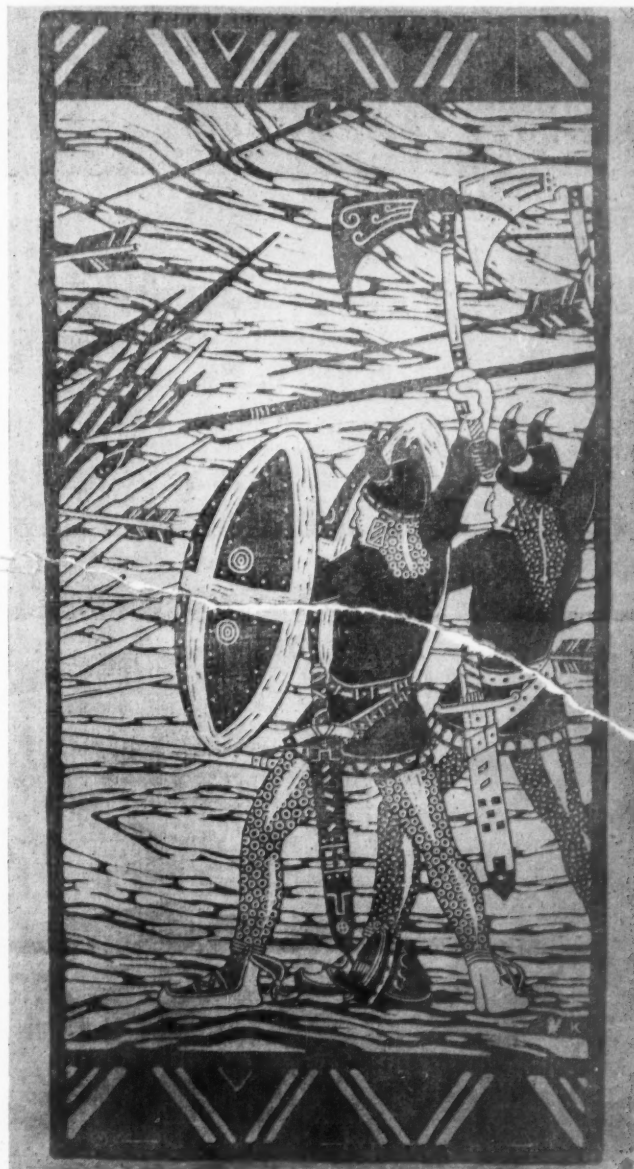
THE DESIGNING AND PRINTING OF LARGE  
LINOLEUM BLOCKS

N. B. Zane

MANY of us have become familiar with the process of producing large hand-blocked hangings by the assembling of a series of small blocks. We have seen it done by the craftsman of Persia and India, skillfully putting his pattern together by printing his blocks in the proper sequence—a little at a time. We have seen the hand-blocked drapery linens; perhaps had an opportunity to see that done, and, having tried it ourselves on a smaller scale, we appreciate the training of eye and hand necessary to the production of the professional's output. A newer development, however, is the practice of handling pieces of linoleum as large as, or larger, than a square yard in area. In this case the necessity arises for producing adequate variations of pattern in the tool-cutting in the surface. Some of the successful workers who are putting out these large blocks appear to have taken a timely suggestion from the older perfection in the method and appearance of the wood block. An instance of simple but effective treatment of the wood block is shown in Illustration 1. Here we may observe that the production of light and dark values is under the control of the designer. The more linoleum he cuts away the lighter the tone he creates. If he carefully plots out his areas of tone, and uses a half round gouge to cut away the material, organizing his cuts into parallels or some other system of regularity or irregularity, the matter is under his control. Furthermore it gives a decorative effect of its own. No

effort need be made to imitate a wood-block. That is not at all the idea. It is rather to get the suggestion from the wood block technique and its native richness of quality and adapt to the new medium just so far as it serves and enhances the new medium. There is no particular merit to an enlarged wood block. It is better art to let the linoleum and the linoleum tool affect a pattern in its own way. Then the worker is free to avail himself of whatever devices his own genius and fancy will dictate. Above all, his product should be the embodiment of his personal handling of the idea and the medium.

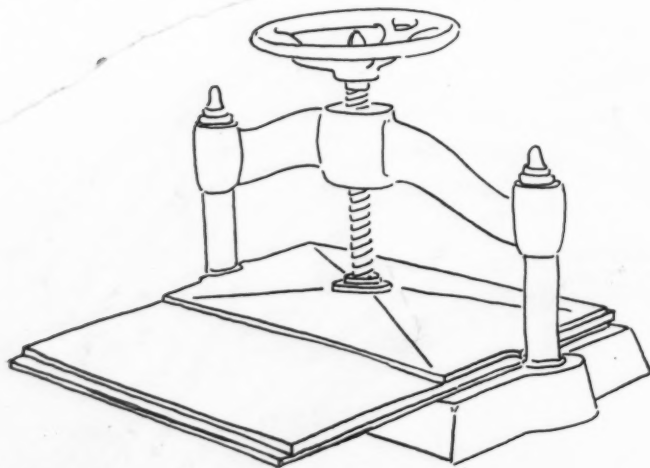
Ill. 2 is taken from a photograph of a decorative ship block printed on heavy pongee silk. The block measures 21 inches by 28 inches. The design was drawn on tracing paper then traced in reverse upon the linoleum block which had been given a coat of white poster paint, on which surface the traced lines would show very much more readily.





The Pirates—Rolf Klep

Ill. 3 shows the appearance of the block with the cutting partly complete. It is a great aid in handling the cutting tools if the designer darkens in the areas indicating the cut away portions. This may be done on the tracing which is placed in such a position as to be readily observable when the carving is done. The safest rule is to leave no uncertainties as to the pattern of light and dark. It is not necessary to draw the shapes of the tool cuts on the linoleum for a much more spontaneous and craftsmanlike result is to be had when the tool makes its own result under the guidance of a worker who values a tool as an essential part of the beauty in his work. The next step is to remove the coating



Showing the use of the letter press in printing large blocks—making the impression at one end, then moving along the boards with their enclosed block and cloth for successive impressions until the whole is printed. With this method the width of the linoleum block is limited to the width between the vertical posts of the press.

of white poster paint by the application of a slightly wet sponge, after which the block is ready for its trial printing. This is the most adventurous part of the game for it is in the making of this proof that the worker realizes how nearly he is able to plan a piece of work and carry out that plan, as well as to observe points of technique that should be retained or modified, as the case may be, in succeeding instances. In other words this is the artist's opportunity to check his own successes and failures.

The inking of a large block seems to be a matter of patience rather than hard work. In this case the usual brayer of six inch width was used to transfer the film of printing ink from the sheet of glass where it was spread, to the surface of the linoleum. It requires several minutes to effect a smooth and even film of ink. In the meantime two smooth surfaced drawing boards have been prepared with a smooth padding of cloth tacked tight to the edges. On one of these boards the cloth to receive the impression is laid. In this instance two persons, holding the block at opposite ends inverted the block and carefully lowered it to the chosen place on the fabric. The other padded drawing board, padded surface down, was placed upon the block and the whole combination of boards, cloth and the block placed in the letter press of iron. The letter press was not sufficiently large to receive the block full size, but it was discovered that a perfect print could be obtained by moving the boards along and applying the screw pressure until each successive area had been put under compression. The use of a letter press as a means for giving impressions appears to be more successful for uniform results than the use of the wooden mallet. It is hard to handle a mallet in such a way as to cover a large area with the same force of stroke. Furthermore, with the use of a letter press, the process of printing is easier and quicker. The texture of the cloth and



Rolf Klep





No. 3



No. 2

the thickness of the film of printing ink have a great deal to do with the variable qualities of the impression. If one enjoys the natural effect of the woven threads of the fabric rather than effacing those threads as a surface of paper is usually effaced by a monotonous flatness of tone in common printing, it is better to depend upon a thin layer of ink. It requires a surprisingly thin layer to produce an adequate impression. Muslin is a good material on which to make a trial impression.

This block has been printed upon pongee silk, various

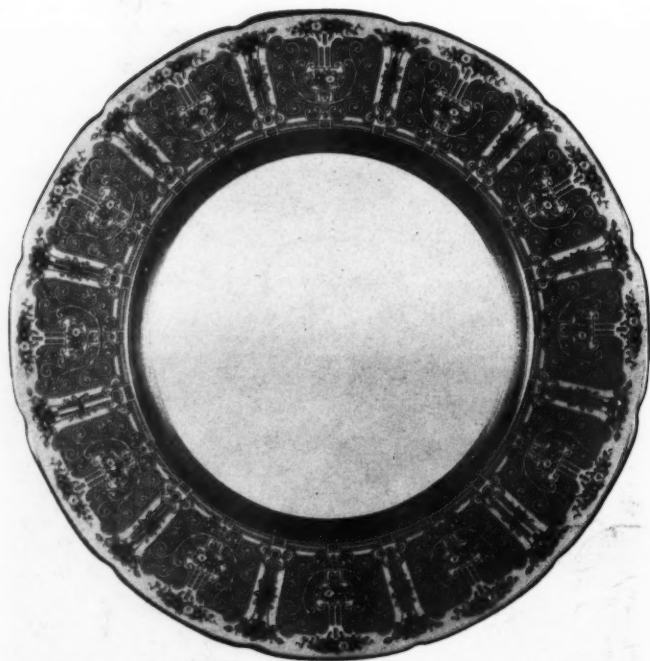
textures of cotton and linen and a piece of mohair drapery material that was especially attractive in its richness of weight and texture. Additional richness in color effect was produced by the use of smaller linoleum blocks cut to fit the areas of the sails and pennants, these being blocked by the mallet at a later time. Additional instances of linoleum cutting as suggested by the qualities of the wood block are illustrated. It is hoped that these will become inspiration for the student to try out his own subjects and ideas in a similar way.



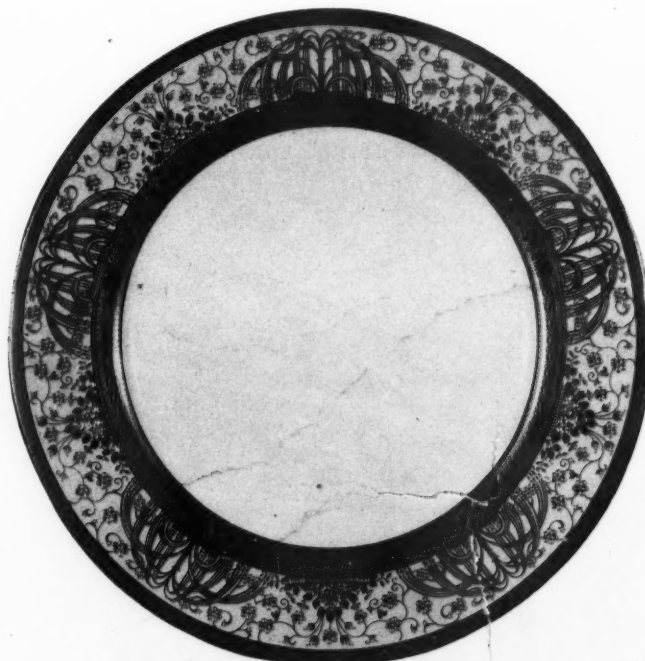
Plaque Border in Lustre



Industrial Arts Exhibition—Metropolitan Museum of Art



Grey blue on ivory. Flowers and fruits in hand raised enamels



Ivory and Gold

Modern Service Plates, executed by Lenox, Inc., after designs by F. G. Holmes

Industrial Arts Exhibition—Metropolitan Museum of Art

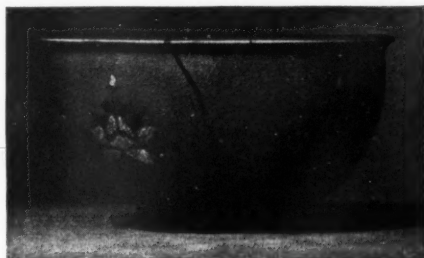




Karatsou—16th Century. Brownish clay, encrusted decoration in white under the glaze



Korean—13th to 15th Century. Grey body decoration, white and black under greenish glass



Korean—14th Century. Decoration white and black under celadon glaze



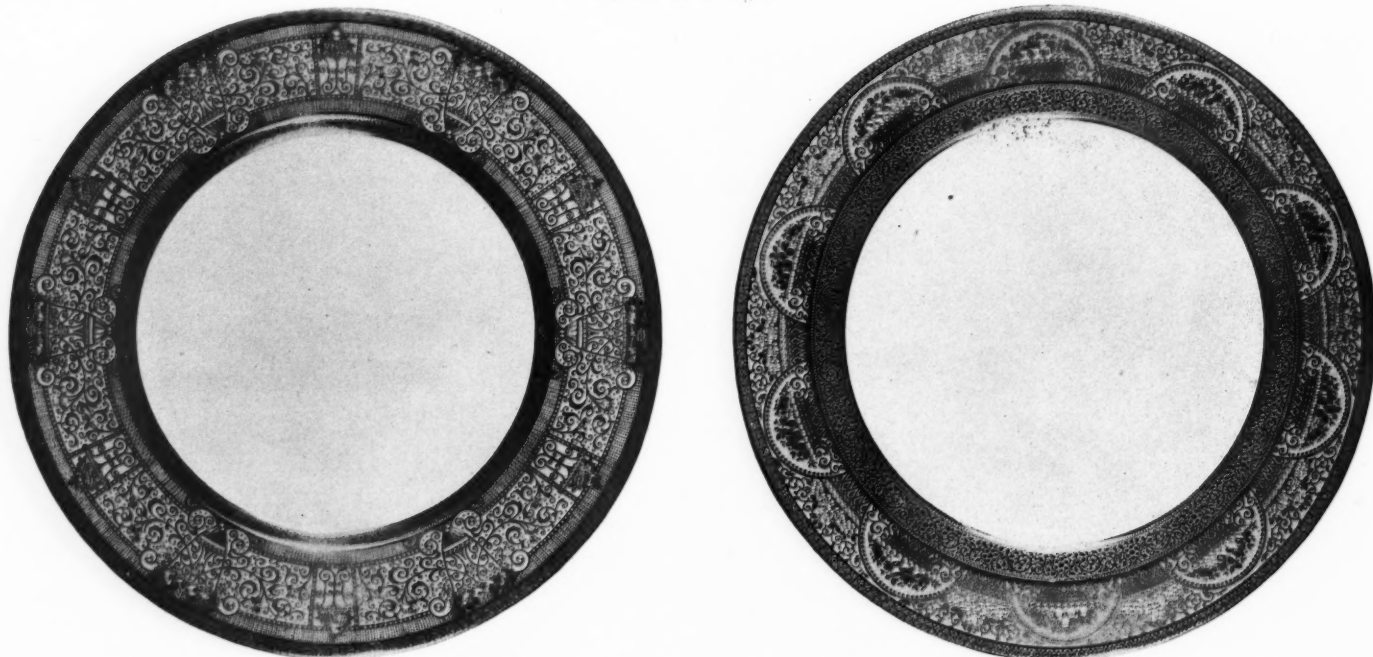
Korean—14th Century. Celadon



Kyoto—19th Century. Dull blue on rose cream



Japanese—17th Century. Grey blue and rose on ivory



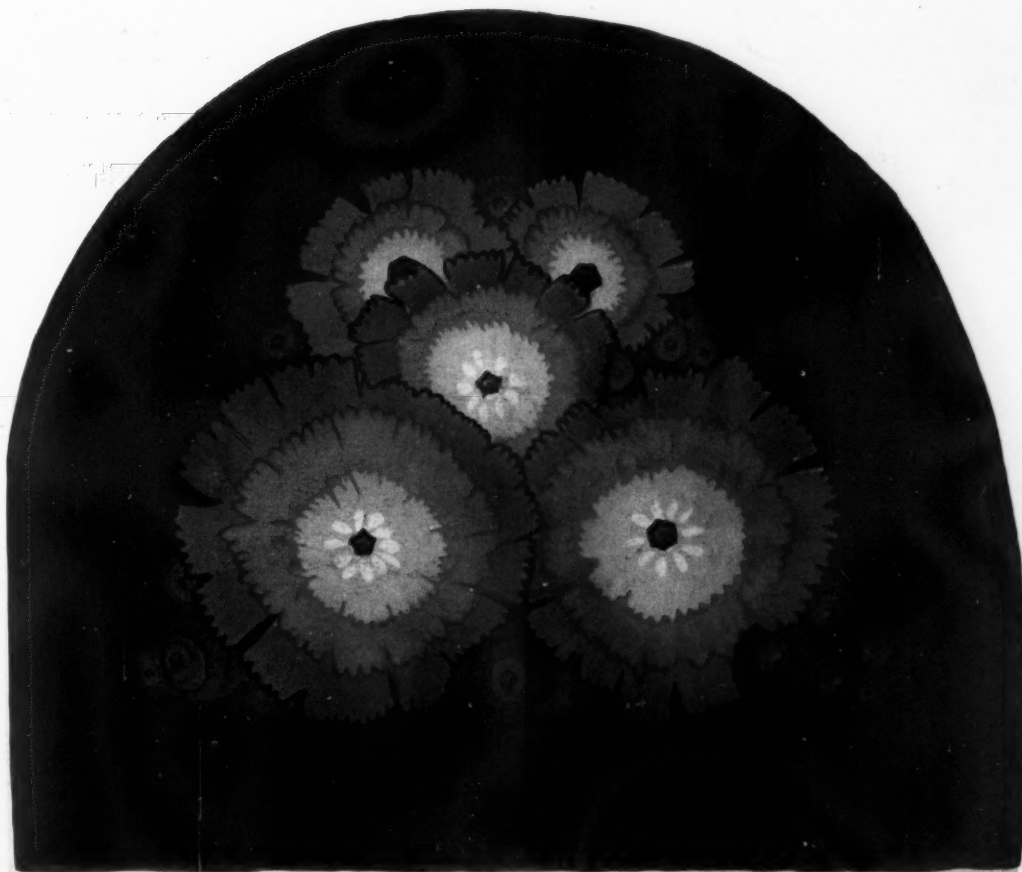
Industrial Arts Exhibition, Metropolitan Museum of Art. Service Plates in ivory and etched raised gold, executed by Lenox, Inc., after design by F. G. Holmes



Design by Eva Brook Donly

Different shades of yellow, orange, red, purple, with touches of blue and green.



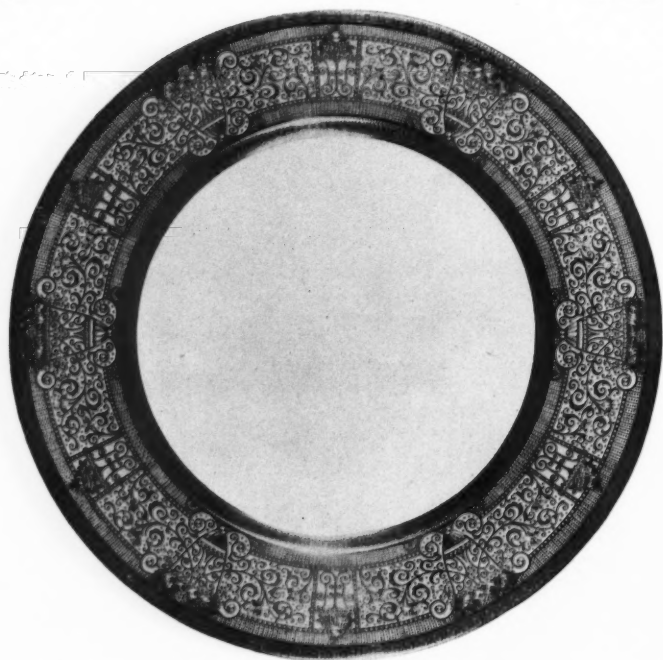


DESIGN FOR TEA COZY—EVA BROOK DONLY

JUNE, 1927  
SUPPLEMENT TO  
DESIGN  
KERAMIC STUDIO

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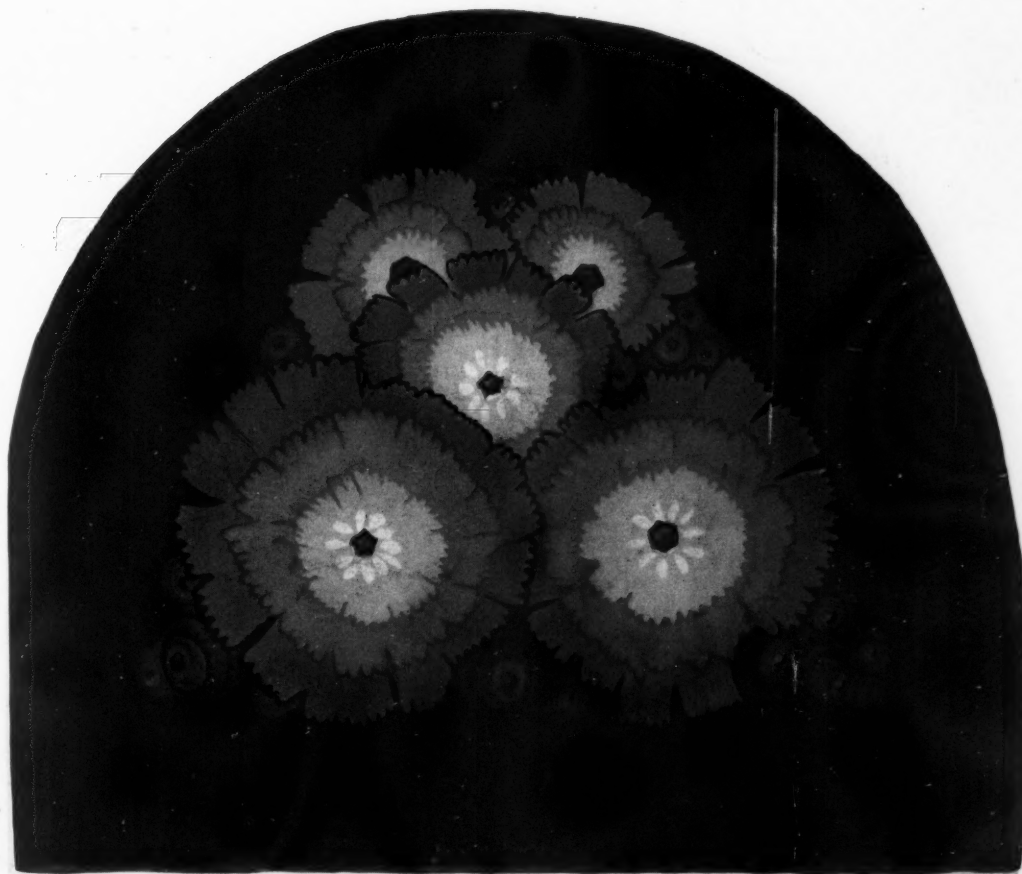
Industrial Arts Exhibition, Metropolitan Museum of Art. Service Plates in ivory and etched raised gold, executed by Lenox, Inc., after design by F. G. Holmes



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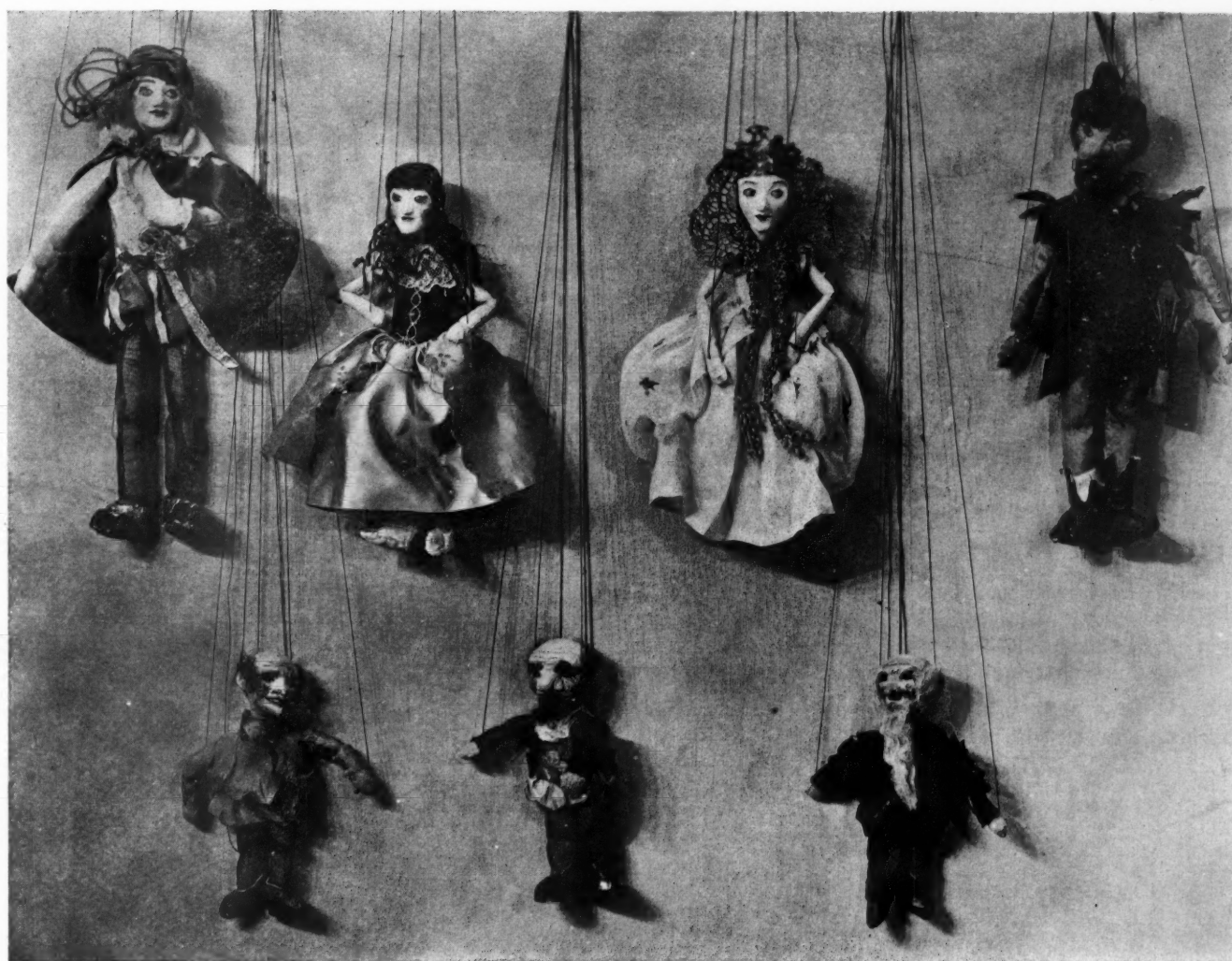
DESIGN FOR TEA COZY—EVA BROOK DONLY

JUNE, 1927  
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Puppets

## NEW FASHIONS FOR PUPPETS

Vivian Hargrove

*Parrish Junior High School, Salem, Oregon*

THE puppets in the accompanying photograph were made by the girls in the 8A grade, the boys making the stage sets. The characters were for the play "Snowwhite and the Dwarfs" from the little book on marionettes by Tony Sarg. The actual making of the dolls took about a month, classes being fifty minutes a day. It was a project problem following figure drawing, but of course, the students all had had work in color, design and crafts. The play was first read and then the class, both boys and girls, drew their own interpretations of each of the characters. The drawings were made on a nine inch basis for the average adult figure, the Prince and Huntsman were a little more than nine inches and the Queen a little less and Snowwhite and the Dwarfs somewhat smaller. The class chose the designs to be used by popular vote, and, as there was so much sewing to be done in the making of the dolls, the girls were given the problem of construction. Altho the children paid special attention to the colors used in their designs, to make the leading characters stand out and also to make all the colors harmonize, when the final designs were chosen the colors had to be reconsidered.

As the drawings were made with correct figure proportions in the exact size the puppets were to be, it simplified

the actual making as the students were able to work right over the drawings. The bodies were made of muslin stuffed with cotton weighted with small pieces of lead. Each piece was cut by measuring over the design and allowing for seams and stuffing. All of the joints were left unstuffed to give agility to the dolls. The arms and hands of Snowwhite and the Queen were covered with flesh colored georgette which gave skin-like appearance to them. The Prince's hands were covered with the same material, and the Huntsman's and the Dwarfs' hands were covered with chamois skin. The heads took the most effort. They were modelled of a clay, that is very easy to work with when kept moist, but when dry becomes very hard, and can be painted with almost any kind of paint. Showcard paint was used for the first coat and the features and tinting were done with water colors. The eyes of Snowwhite, the Queen and the Prince were made by inserting large satin-like white beads into the clay before it was hard. The pupil and iris were then painted on with oil paints. The eyes of the other characters were made of small black beads. A piece of heavy twine, about an inch and a quarter long with a knot in each end, was used to join the head to the body. One end was inserted in the head before it was dry. The other end was sewed into the body. This cord enabled the head to turn easily and the heavy knots held it firmly.

Collars and ruffs were planned to cover up the thinness

of the necks. The hair is of silk floss and crepe hair. Snow-white, the Queen, and the Prince have the silk floss hair. Snowwhite's hair is of black, the Queen's is of bright yellow and the Prince has light brown hair. The floss was glued on by laying the strands side by side across the head. The Huntsman also has silk floss hair and beard. The floss was combed out for their character. The crepe hair in black, brown and gray was used for the hair, beard, and eyebrows of the Dwarfs.

The costumes are all of silk, velvet and leather. Paint was used freely on the materials to give the desired effect of decoration. As no figured material was available for the Queen's panniers, orchid georgette was decorated with an allover pattern in yellow and green showcard paint. Gold was used to decorate the Prince's cloak, and silver and showcard paint were used for Snowwhite's costume. The shoes of Snowwhite and the Queen are of white velvet, cut into the shape of little slippers and decorated with beads for jewels. The rest of the characters fell heir to old kid gloves for their footwear. The tips of the fingers proved best, as they were just about the size of puppets' feet. The finger of the glove was cut off as long as the foot it was to cover, allowing for seams, then one side was cut open for the top of the shoe and the open end was sewed up for the heel. Boot effects or trimming were added afterwards.

The stringing and working of the puppets were carried out according to the Tony Sarg book.



Trees and Things



Chestnut



Gold-rod





## MOTIF HUNTING AND HIKING

*Eva Brook Donly*

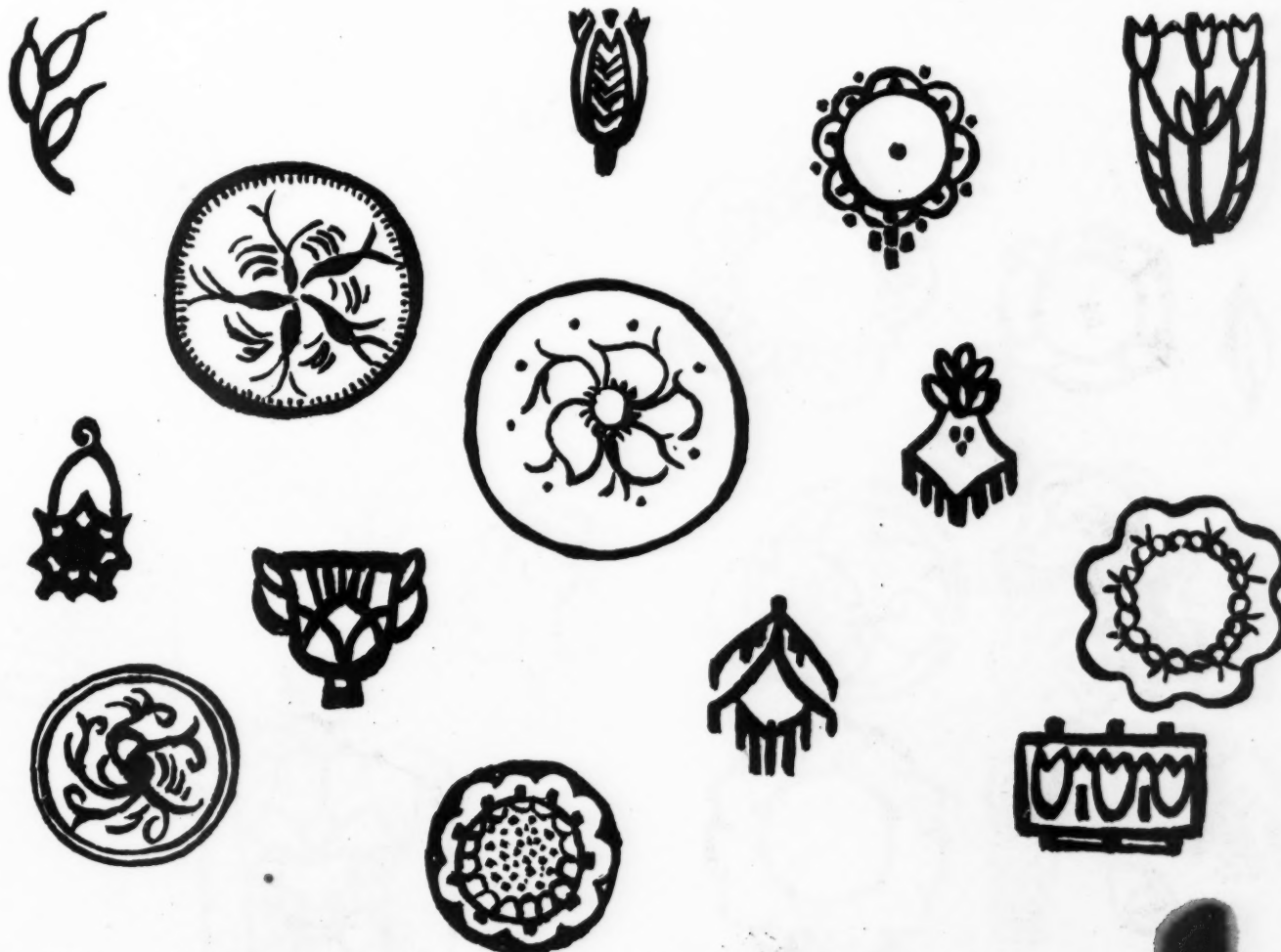
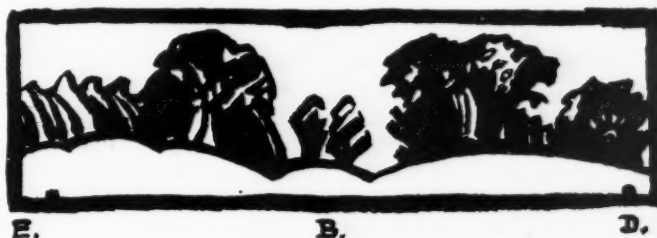
WITH a scratch pad and a soft lead pencil (I like a No. 5 Venus) in your pocket, you will be amazed by the amount of material you will find to jot down for future reference. Trees, plants, flowers, weeds, buildings, boats, animals, haycocks, people, landscapes, streams, water falls, lakes, hills and dales, lanes, clouds, waves, bridges, birds, etc. etc., all are grist to the designer's mill.

Always look for the decorative feature in choosing a motif and put it down as simply and as decoratively as you can, and with as few lines as possible. Above all do not be too literal. If you are after the naturalistic solely, a kodak will probably be better for your purpose. Use easy swinging, rhythmic lines in tune with the motion of your body as you hike gaily through lanes and over ditches. Make a game of it, not labor. Secure some of the more tantalizing speci-

mens for careful study—a chestnut burr, a sprig of Queen Anne's lace (wild carrot, do not eat it), a spike of golden rod or Michaelmas daisy. A small magnifying glass will not add materially to your burden and will frequently disclose most unexpected arrangements in the heart of a flower or on the wing of an insect.

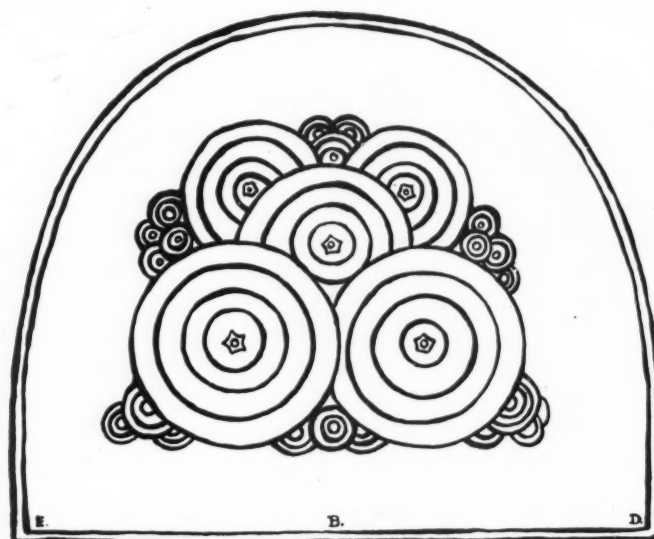
When you are home again and have "inked in" your patterns with Higgin's India Ink, you will find that even the simplest, most commonplace motif will have taken on a certain style and dignity quite unlooked for.

The tea cozy design given as color supplement in this issue to be worked in wools on an ultramarine blue velvet was derived from the rattlesnake weed. The medallion pattern on page 26, suitable to use on a lamp shade, on a tray or a platter, was suggested by the butterfly weed, which is a member of the milkweed family.



Wild Carrot

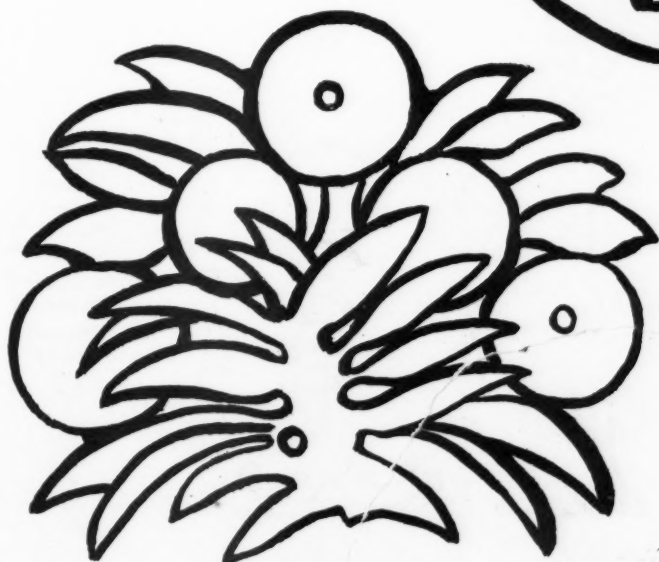
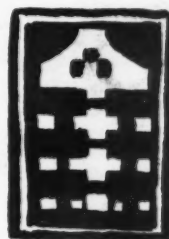
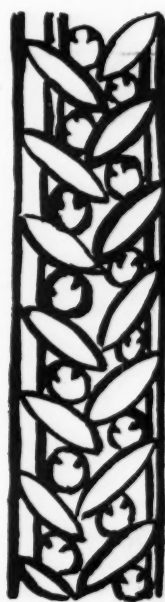
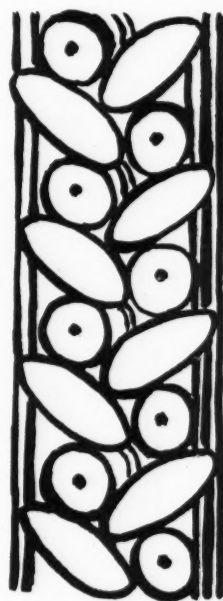
## DESIGN



Working Drawing for Tea Cozy—Eva Brook Donly



Jottings—Eva Brook Donly







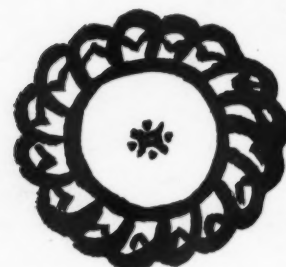
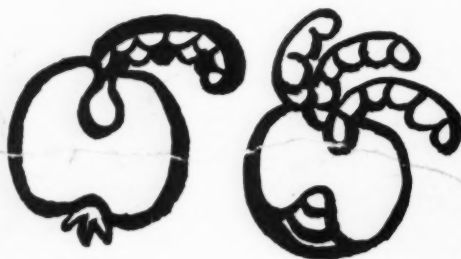
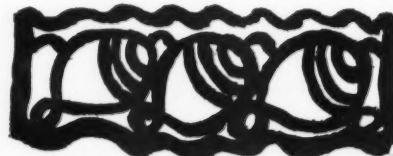
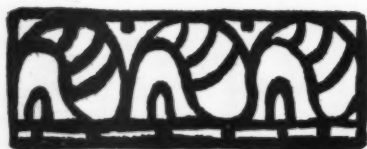
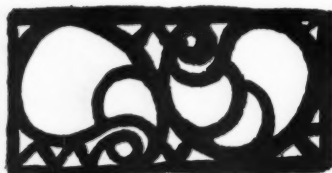
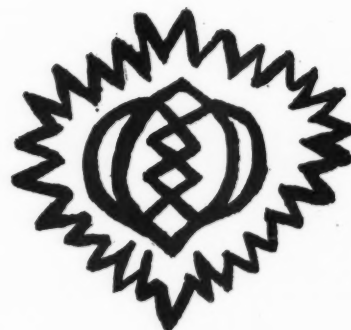
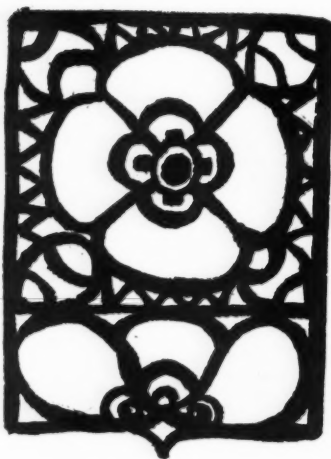
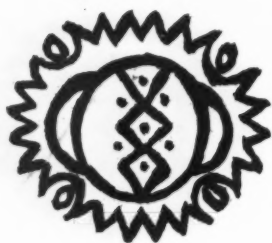
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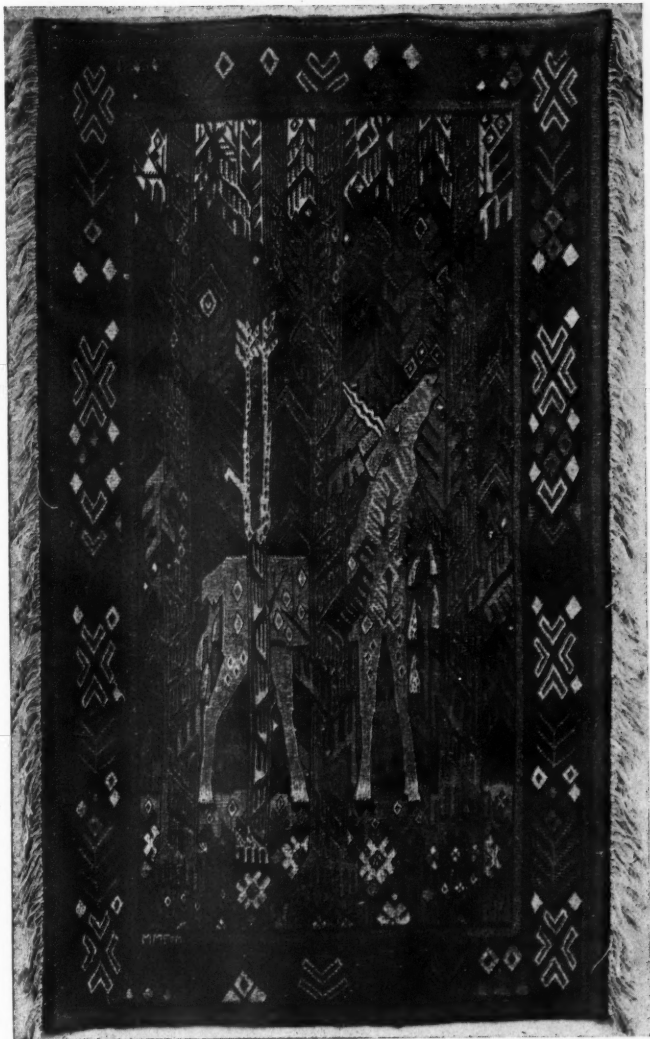
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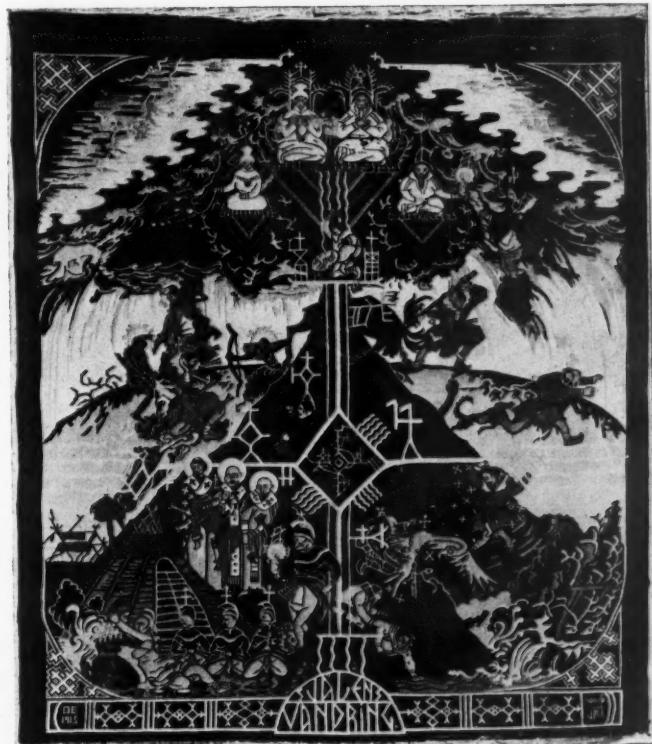
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Motifs—Eva Brook Donly

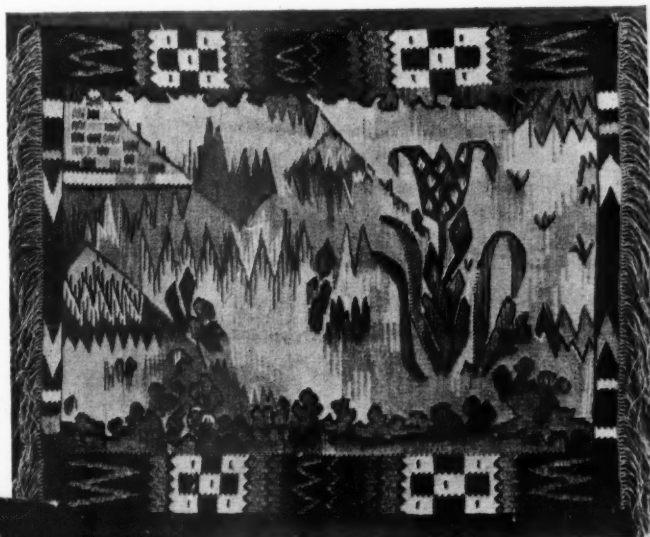


Handwoven Hanging—Marata Maas-Fjetterstrom



Tapestry, "Souls Wandering"—Designed by Ossian Elgstrom, executed by E. Perrson

Exhibition of Swedish Contemporary Arts—Metropolitan Museum



Weaving—Designed by Maja Anderson, executed by Handarbetets Vanner  
(Courtesy of the Metropolitan Museum of Arts)





### AN ORIENTAL MURAL

*M. Louise Arnold*

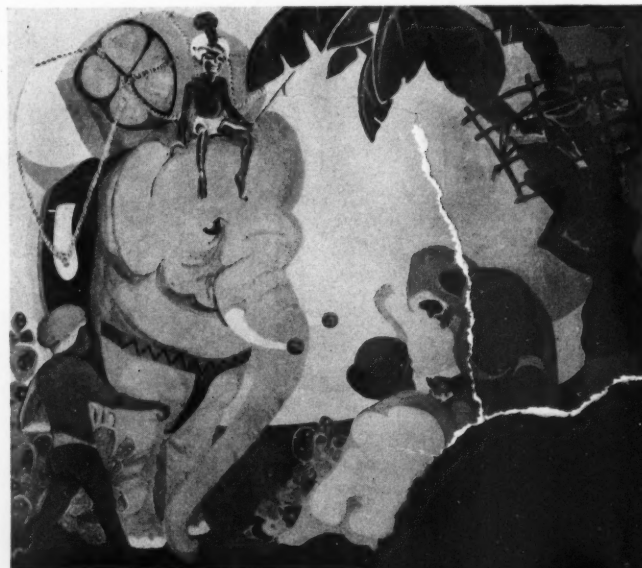
*High School, Redlands, California*

WHEN a fire forced one of our leading merchants into temporary quarters, and that just before Christmas, it proved to be for us, the proverbial good wind. A large bare store room, upstairs, was to house the stock of Christmas goods, already in shipment. They had been gathered from many lands and were so nice it seemed a pity for them to have so dreary a setting. The sons of the firm, not so many years out of High School themselves, conceived the idea of an Oriental bazaar. The connection of this firm with the school has always been most pleasant and they called on us now for suggestions. Here was a place where we could go as far as we liked. They would paint the ceiling and the three walls which were broken up by windows and panelings. These would be a Parrish blue with black wood-work but what to do with the long bare wall of the fourth side. We would do that with Oriental street scenes. We must confess we were a bit overwhelmed when we found that the wall measured sixty-four by twelve feet, but we had started and there was no turning back. The job must be done in two weeks so every hand was put to the plough.

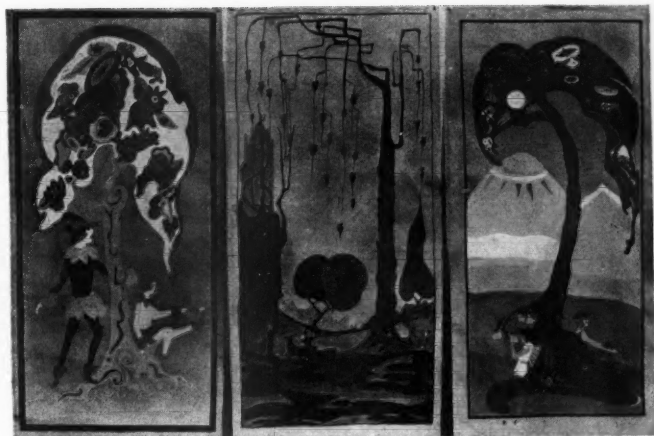
First we made a plan of the wall. As there was to be a counter in the middle we decided against a procession. Figures we must have. A small frieze we had done for our art room the year before had been the original inspiration. Street scenes—yes, we could do two large street scenes the

full height of the wall and break up the central space. We decided to use for this, fruit and flower panels as tending by their abstract simplicity to enhance the figure groups, and finally, in order to repeat the awnings which were being used in the room and to vary the texture of the wall, to separate the paintings with strips of the awning cloth itself. We made careful drawings of the scenes and panels, using a scale of one inch to a foot, then marked off the wall in foot squares. As many people as could work at one time made the drawings with charcoal on the rough plaster. Then we began to paint. A more careful planning of the colorings would have saved us time in the long run but with so many people to use we had to begin at once. We worked on the wall without sizing which made rougher going but saved time and money. At the last we used some poster paint for especially bright touches, yellow, sand colors, pinks, turquoise blues, purples, greens, all the brilliance of the Orient was at our command. We gave much care to the repetition of color, and to dark and light, and as we mixed our paint in large quantities it was a simple matter. Since we worked from necessity over the whole wall at once, we avoided the "lop-sided" working up of the piece.

The backgrounds of the figures were a rich buff and for the figure groups, brush strokes of pale green laid over pale pink of the same tone gave a warm and shimmering background. All of the panels were finished with broad bands of blue, a lighter tone than the room itself, and lining was done with a rich dull purple mixed from the Kalso. No black was used in the paintings but black stripes in the awnings repeated the black window frames and the pillars







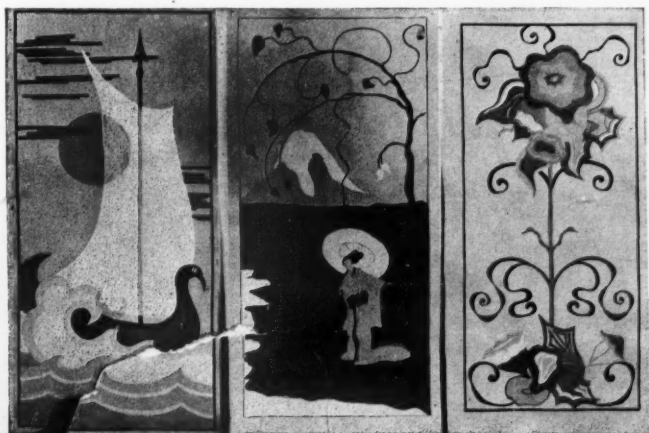
in the room and the black spears which supported the awnings over tables. Our color was carried over to the other side of the room by the use of small fruit groups and the windows were brought into the picture by staining the glass yellow and painting black arches of a Moorish type across the top. Two single figures painted upon double doors guarded the situation. It is to be expected that some pupils get more experience and do more work than others in a community job but to see a mural worked up is worth much and all of the people of two classes contributed.

Miss Margaret Waterman, an advanced student, did most of the drawings and had charge of most of the painting. The photographs, unfortunately, fail to suggest color or even show the carefully balanced scheme of light and dark but they do give some idea of the composition. The results were better than we had hoped for and the work, while in progress and when finished, created so much friendly interest among the townspeople that it was undoubtedly one of the best things that has ever come our way.

♦ ♦ ♦

#### PUBLISHERS' NOTE

We are calling the attention of our subscribers to the notices which are sent to us that copies of our Magazine, other than the current number, have not been received. In many cases complaints have been for copies as far back as a year and several during the year. Our publishing date is the 20th of the month, with the exception of the July-August number which is combined and published about July 10th. If you do not receive your copy within a reasonable length of time after the publishing date notify us promptly, otherwise we cannot be held responsible and send duplicate copies without extra charge. In case of change of address send word to us so that we may make the necessary changes here on our records.



#### PRACTICAL ART PROBLEMS

Laura De Vinney

State Normal School, Fredonia, N. Y.

THE chief aim of all art education should be the development of the individual's own aesthetic powers with emphasis on clear, spontaneous thinking and ability to organize his experience creatively. Much of the ordinary art instruction fails of its purpose because it means nothing personal and therefore has no interest for him. The students should be taught to appreciate beauty in all things and to realize that in their simple drawing and designs they are striving for the same things that have made fine art from the beginning of time. The principles of design can be made more interesting and vital if they grow out of the felt need of the individual rather than subject matter which is isolated and foreign. The everyday activities of the classroom are rich in subject matter for art lessons.

An interesting practical problem of this type has been worked out by the junior class of special art students in Fredonia State Normal School of New York. One wall of the Fine Arts Office contains a built-in cupboard with eight glass doors. The students suggested making decorative panels for these doors. Fredonia has many picturesque trees which we have sketched and used for decorative purposes. This led to an interest in a study of trees in Japanese and Chinese art, India block prints and Persian art work. The students then suggested that fairy trees would be a good theme for our decorative panel in the cupboard doors. They made several sketches in dark and light from which were chosen the designs for the large panels, 18x36 inches. The designs were painted with tempera paint on heavy tan cover paper. The students chose the colors which they considered best suited to their design. After the panels were finished some students suggested that it would be interesting to use the designs as wall hangings so the problem of wall hangings developed. They did some research work on the subject of wall hangings, improved their first designs and worked for better color schemes as they applied them on pongee with wax crayon and gold wall paper with tempera paint.

From this problem there developed an interest in Persian tiles and they worked out tile designs in lines, flowers, landscapes and animal forms. These were applied to upson board with tempera paint and varnished. This class is now interested in developing designs for screens and in stage settings and costumes to be used by the Dramatic Club for their plays.





## BEGINNERS' CORNER

Jetta Ehlers . . . . . 1037 Grove St., Irvington, N. J.

### WE DO A BOWL

THERE are so many different uses for a bowl, that no matter how many the average housewife may possess, there is always room for one more. They are to be had in an infinite variety of shapes and sizes, and there are few objects more interesting as a problem in decoration. Because of their great appeal we will consider the decoration of a simple one for our page this month. Once in a while someone suggests that our problems are too difficult for the beginner. While we may not agree on that, to satisfy any who may feel that way, we shall give a very simple treatment for the problem.

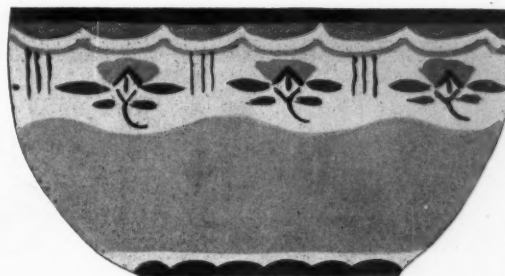
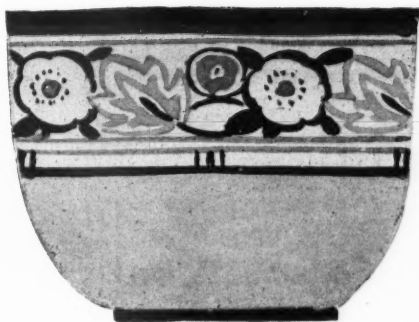
Make a very careful tracing of the design and transfer to the china, having first divided the bowl into the required spaces. The size of the bowl will determine the number of repeats. Go over the tracing with India ink, unless you are a very experienced worker. The graphite line rubs off so easily that it is soon lost unless handled very carefully. The entire design, bands and motifs, are to be painted with Black. On the inside of the piece use a band about the width of that on the outside, with a band of the scallops below it, adding a single line to follow the scalloped edge, below this. Mix the color rather stiffly with painting medium, and use turpentine to thin for working. Do not pile on the color, neither must it be grey and thin. A solid smooth, even coat which covers the china is the proper thing. Do not have any lumps and ridges in the color when laid as the paint will be quite certain to chip off in the firing if this is the case. A little care in the application of the color will avoid such unfortunate results. Most of the trouble amateurs experience in using Black is due to painting it on too heavily, or using too much oil in the mixing. Lay in the whole design, including the bands, and when thoroughly dry, have the bowl fired. If it has been properly painted the whole pattern will be a good even black. Should the color be poor and thin with the white of the china showing through, it will be necessary to go over it all again and refire.

For the next step in the work you will need Fry's Special Tinting Oil. Take out some of this on a clean tile and add a very little Black to it, mixing it with the palette knife. Using a fairly large square shader, a No. 8 is excellent, go over the whole outside of the bowl, covering all of the decoration. Pad this until perfectly even and smooth. The black in the oil will enable you to see if the surface is even or not. Upon a clean newspaper turn out a quantity of Apple Green. Rub this free of lumps and grain with the palette knife. Turn the bowl over your hand, avoiding any touching of the oil. With the palette knife dump on a quantity of the powdered color, and using a clean, dry brush or a small tuft of cotton, work the powder over the oiled surface. Be sure and keep plenty of color between the brush or the cotton and the tinting oil. Continue this process until the entire bowl has been covered. The color should be dull and dry in appearance if correctly done.

The inside of the bowl may be covered with a light wash of ivory made of two parts Yellow Brown and one part Yellow Green, scant. This will need to be padded. You may, if preferred, cover the inside with Mother of Pearl lustre. To do this wipe the surface with Oil of Lavender, and then pour some of the lustre on to the bottom of the bowl. With a perfectly clean brush, a No. 6 or 8 square shader, spread this from the center, having the streaks radiate from it until the entire surface is covered. This is not to be padded, the streaks adding to the iridescence. The effect is quite stunning when applied in this way, and much richer than if the lustre is padded until smooth. Do not apply it in thick streaks and splotches or it will not be successful. When the bowl has been fired the design will be seen against a finely glazed background of clear bright green. Interesting experiments may be made by enveloping the bowl with other colors, keeping in mind that rather high colors will be the most interesting.

If you have no Special Tinting Oil or are unable to get it, the bowl may be covered with a tinting of the green applied as is any ordinary tinting and padded. When this is thoroughly dry, rub over the entire surface with powdered color using a small tuft of cotton for the purpose. One may also use Grounding Oil mixed with turpentine until it is





Designs for Bowls—Jetta Ehlers

very thin. It will be necessary to work very quickly with this because of its tendency to dry fast.

For our summing up we will say the main points are—*do not* paint on the Black heavily in lumps and ridges. Keep it a good, solid coat, free from uneven places. *Do not* use too much painting medium in the mixing, and use turpentine instead for painting. *Do not* apply the powdered color until the oiled surface has been padded perfectly smooth and even. Keep lots of color between the oil and the brush with which the spreading is done. If you use Mother of Pearl lustre on the inside *do not* pad it and be sure to draw the lustre from the center in regular radiating streaks if you wish a highly iridescent effect. *Do not* be afraid to

experiment with this problem. Some very lovely effects are to be obtained with other colorings. Try painting the design with Finishing Brown and enveloping it with Yellow Red. Line bowl with a light wash of Orange lustre padded. Sounds gay, doesn't it?

♦ ♦ ♦

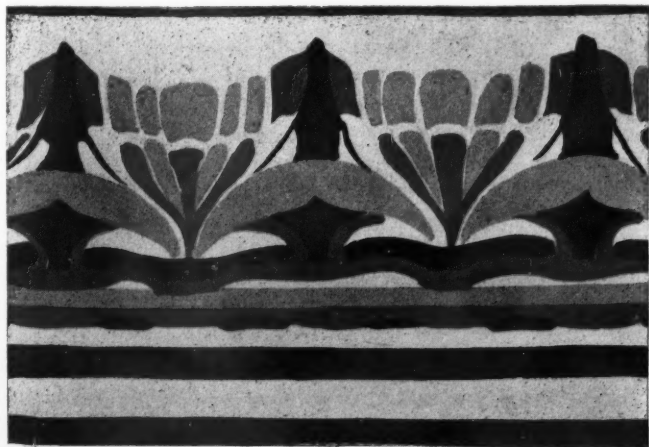
## ANSWERS TO CORRESPONDENTS

Mrs. A. A.—Can you give a formula for painting on silk? I mean a medium for mixing with oil paints to set the color and keep the colors from running.

Ans.—There are several specially prepared paints on the market now for painting on silk of which Paintex is possibly the best. You can use the ordinary artist oil colors and mix them with gasoline with some degree of success. The prepared colors, however, will wash and are much the best.



Plate Design—Jetta Ehlers



Border Design—Marion Grey

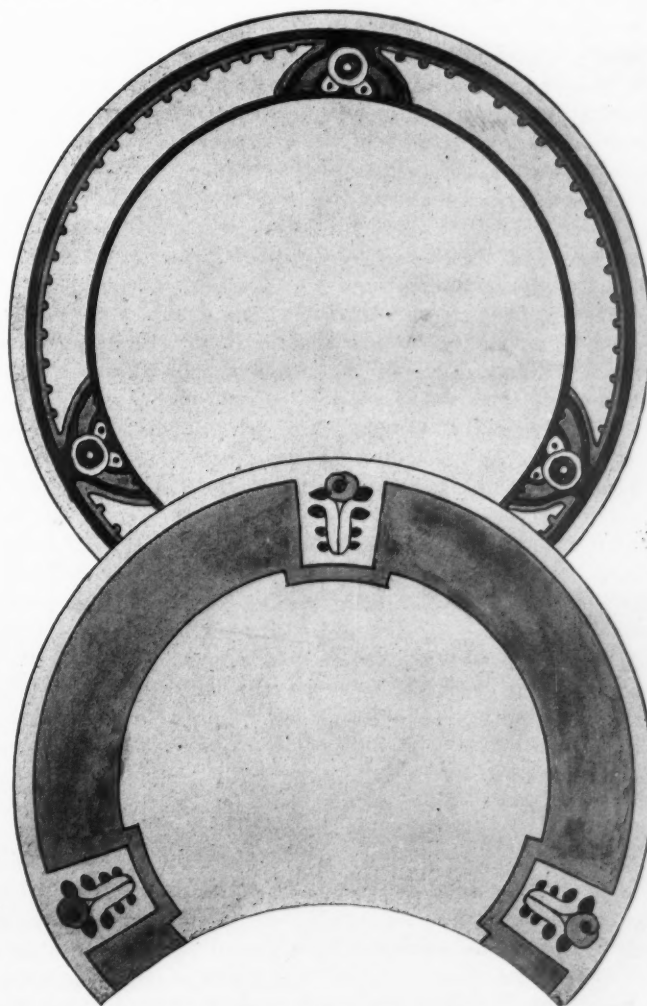


Plate Designs—Louetta Palmer





Satsuma Bowl, Bavarian Suggestion—Nellie Hagan

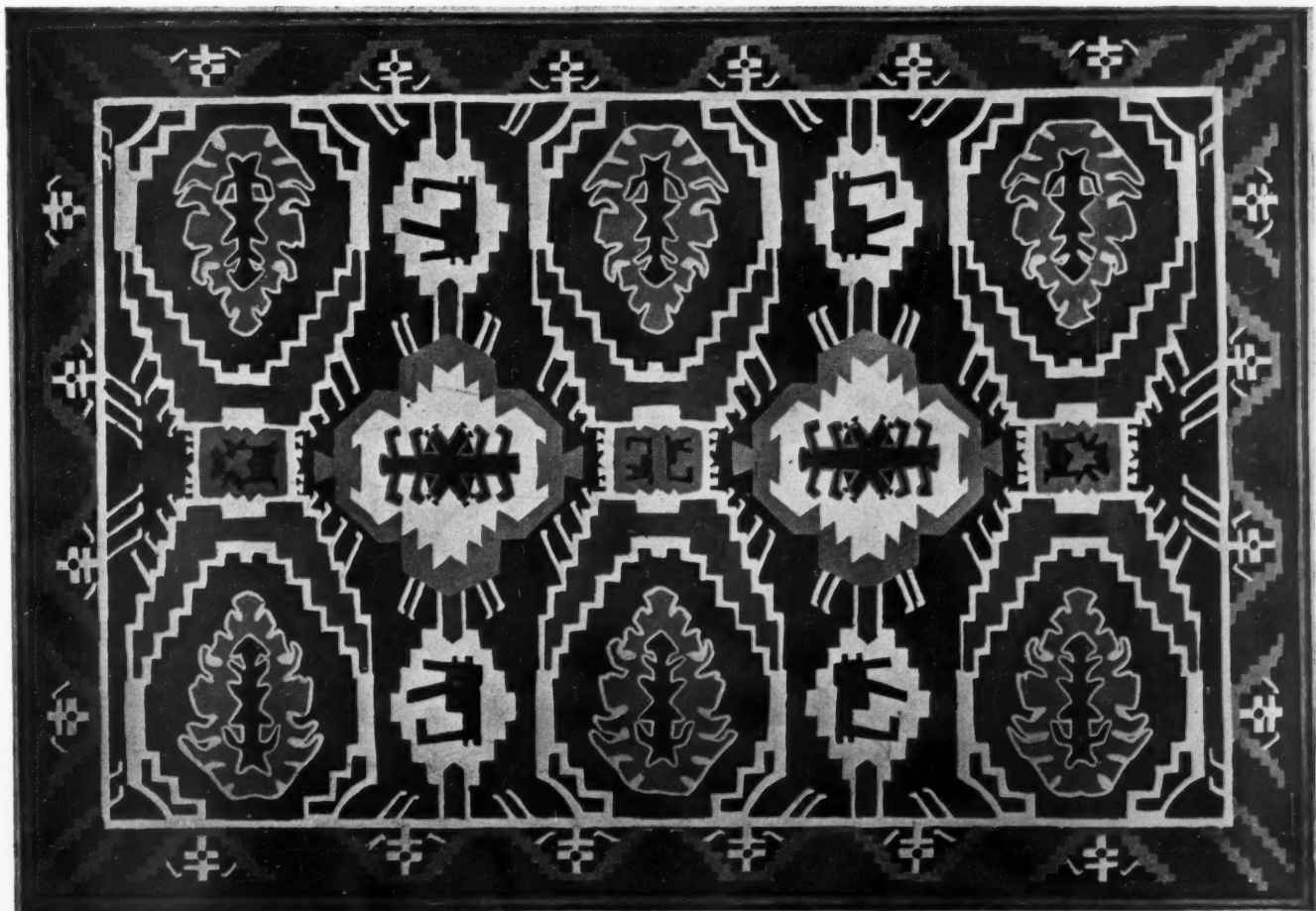
To be carried out in enamels. Stems and leaves, Meadow Green and Florentine No. 2. Flower forms, Citron Yellow, Mars Yellow, Satsuma and Italian Pink. Base of bowl, scrolls and border at top, Night Blue with green dots.



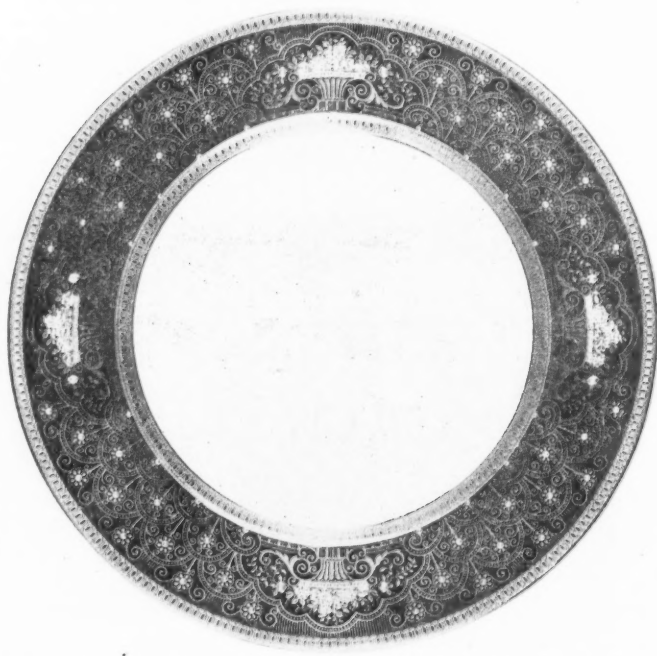
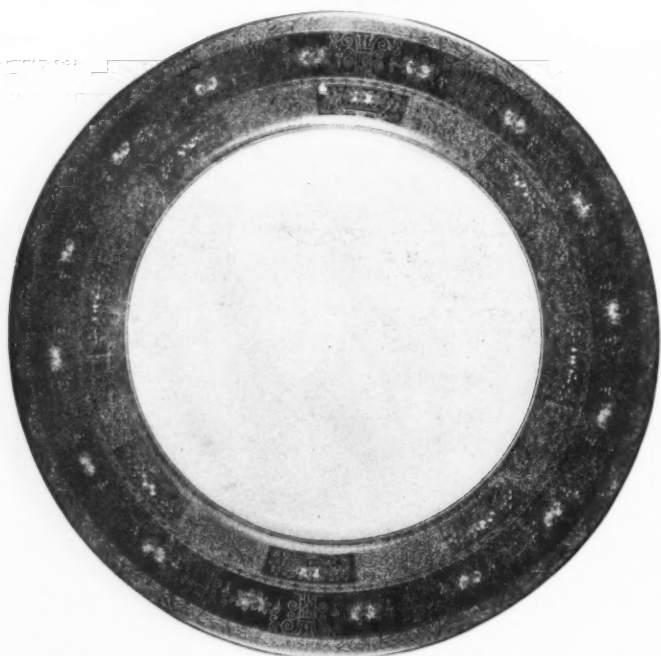
Design for Pottery Bowl in Lustre—Stella Gray Whitman



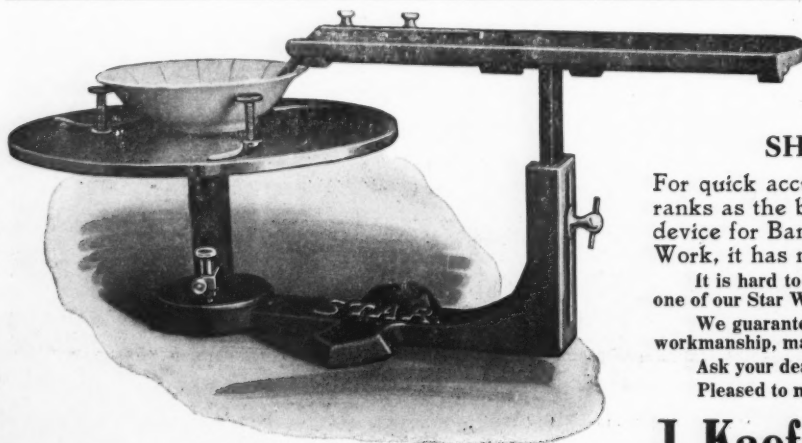
Persian Embroidery in Silk, End of 17th Century (Courtesy of Metropolitan Museum of Arts)



Rug Design—Peruvian Inspiration



Industrial Arts Exhibition, Metropolitan Museum of Art—Modern Service Plates, Decoration in cobalt blue, etched and raised gold. Executed by Lenox, Inc., after designs by F. G. Holmes  
(Courtesy of Metropolitan Museum of Art)



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